

ORGAN OF HOPE

a continuing series of lies...for your disapproval...stepping on some toes...fuck off

All opinions expressed here are those of certain asshole



NO.4

here i am, **ORGAN OF HOPE** number four. i have decided to return, now and forever, to the one page format. yes, this decision had something to do with the partial birth abortion that was last issue. anyway, i've got my shit together so read and write me.

top five...music.

DOWN IN FLAMES – tape of latest recordings
NAKED RAYGUN “basement screams” cd
TOTALITAR “sin egen motstandare” cd
SEVERED HEAD OF STATE s/t 7”
BOOKS LIE “it a weapon” cd

top five...print + more

GONZO: THE ART by Ralph Steadman
FORMING: THE EARLY DAYS OF L.A. PUNK – various authors
SCREWJACK and **FEAR & LOATHING IN AMERICA** by Hunter S. Thompson
ANIMAL FARM by George Orwell w/ illustrations by Ralph Steadman
ROGER & ME – written & directed by Michael Moore (fucking classic)



uncle sam's survival tips:

Enemy Troops, Equipment, and Bunkers, and sometimes entire small towns, can be wiped out with napalm bombs. They contain a mixture of 85 per cent napalm and 15 per cent aviation fuel. The bomb spreads flaming gasoline in all directions, and is difficult to put out.

WHAT THE FUCK IS UP

ok, I guess I'll start with a band on my top five this time around. **DOWN IN FLAMES** recorded 15 songs a few months ago, all of which are totally ripping (including a tight **VOID** cover). well, sooner than later these songs will be appearing on the “start the fucking fire” 7” on **GLOOM** records, a split 7” w/ the **GATECRASHERS** (on **BROKEN GLASS** records out of philly), and a split 7” w/ **TEAR IT UP** on a new label being done by Paul currently of **SOMETHING IN THE WATER**, formerly of **NO REGRETS** and **8 BIT** records. I believe the label will be called **DIE HARDCORE**. also, **D.I.F.** will be playing the **CHICAGO FEST** this april, and just might be putting out a record on 625 in the near future!? speaking of **SOMETHING IN THE WATER**, they will be recording for their first 7” in february, to be released on **MAD AT THE WORLD** records, and have some west coast shows planned for this summer. dan from **M.A.T.W.** records is host to the sole remaining DIY show space left in New Brunswick, that being at 153 Joyce Kilmer Ave. Shows are going down there regularly, so go and support this space! in addition to this, **M.A.T.W.** has recently put out the **TRENCHCOAT ARMY** e.p., early NY style HC featuring **GUILLOTINE** fanzine publishers and Dan himself, and a 7” and live at **WNYU** tape from the **BAD FORM**. besides the aforementioned **S.I.T.W.** seven inch, **MAD AT THE WORLD** also has a new record by the **BAD FORM** and a **SKABS / SNAP-HER** split e.p. in the works. new jersey's favorite sons, **TEAR IT UP**, have their 7” and 12” out now, on **IIAVOC & DERANGED** respectively, will have split LP with **EPILEPTIC TERROR ATTACK** from Sweden coming out, a split LP with **EXCLAIM** from Japan that may or may not still be happening (?), the split 7” w/ **DOWN IN FLAMES** coming out, and I'm sure a million comp. tracks. they are playing tons of shows are touring here and there so get with it. no news about the **SCARLET LETTER** seven inch on **HATER OF GOD**, I hope to see it soon. **S.L.** haven't been played a show in a while, although they did play live on **WNYU** a few months back. **DEADALIVE** records is on the warpath with the u.s. pressing of the **DEAD NATION** “painless” e.p. and the **PARADE OF THE LIFELESS** cd being out for some time now, and the **THEY LIVE / RUINATION** split e.p. being the next release to come out. they have a lot more stuff in the works, check out the awesome deadaliverecords.com for info. there is talk that there will be a new show space opening in Passaic very soon. the first show that was supposed to happen there (**ENSIGN / BANE**) was cancelled but the space is supposed to open soon. there was talk of 10-12 door prices and tickets so the caliber/style of shows that will be taking place here is in question, but I think it goes without saying that we don't need another **WRECK ROOM** or **BOMB SHELTER** popping up. I guess we can only wait and see. on to the subject of tours, **TRAGEDY** just rolled through here but I missed them due to the fucking snow. oh well, heard they were great. **SUICIDE PARTY** also came together to do some shows, and although I opted not to go see them, I heard they were great. pick up their 7” on **POLITICALLY CORRUPT** records, it kills. I think they are doing their next record on **DEADALIVE**. upcoming tours include **DEATHREAT** in march, and from what I understand **TOTAL FURY** (from japan!) and **THE OATH** soon as well. oh, and don't forget the **CHICAGO FEST** in late april, that should be a blast. and last but certainly not least, in the fanzine department, check out the new issues of **CHEW ON THIS** (137 morgan pl., kearny, nj 07032), **SUBSIDIZED MESS** (70 plum st., apt. 2, new brunswick, nj 08901) and **SCREAMS FROM THE BALCONY** (37196 rpo way, new brunswick, nj 08901), all awesome local zines. the fate of **PRIMER IMPACTO** zine is up in the air, but I'd like to see another issue to follow up the great first one. not so local but equally awesome, the new issue of **REHASH** is out, which in case you didn't know, is a zine focusing on reprint interviews. get it, it's great (po box 201, troy, mi 48099). okay, well I guess that's it, to end on a sour note, **SPAZZ** has broken up, they played their last show at **GILMAN ST.** last month. fuck, this was the longest news section ever, and I'm sure I've forgotten a lot. oh well, until next time...

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ECONOCHRIST

TRENCHCOAT ARMY s/t 7" (MAD AT THE WORLD)

first of all, this record is way better than i expected it to be. much, much better than the demo, which sounded bad even for a live at CB's tape. considering the age of two of the band members/songwriters (30+) and knowing their tastes and influences (they put out GUILLOTINE fanzine, in case you live in a cave), this record also sounded nothing like i expected it to. although there are hints of first generation punk. this record is a lot more '82 than it is '77. six songs with typical negative punk lyrics. again, a record that doesn't really break new ground but is a damn fine listen, and on a damn fine label to boot. weird cover artwork by mr. wrong way flyers, Gary Gilmore. if more "NYHC" bands (i don't know if they consider themselves one) sounded like this maybe NY would suck just that much less. support the label and get this. (PO BOX 5216, NEW BRUNSWICK, NJ 08901)

TEAR IT UP s/t 7" (HAVOC)

here's an entry into the "local boys done good" category. that's right, TEAR IT UP are the new teen sensation sweeping the nation (although i don't think any of them are teens). anyway, this is their first vinyl release, an eight-song e.p. of thrashy punk, but minus the retro-revival-rehash rhetoric, which is a good thing...in other words, less talk, more rock in the best sense of the expression. although i don't think this record is as good as DEAD NATION had become. i must not forget that this is a different band. and i think it is safe to say that even if you know nothing about this band or have never heard them, this record is on HAVOC, so you should know it's a safe bet...at least until that VITAMIN X record comes out. (59 RIVER RD., DENVER, NJ 08734)

SHARK ATTACK "BLOOD IN THE WATER" 7" (MY WAR)

here's the record from the much talked about new philly scenester band. how ridiculous does the word scenester sound? ugh. anyway, it's a five song e.p. that at first listen reminded me of the ANTIDOTE seven inch, although i had been told repeatedly that it sounded like NEGATIVE FX or LAST RIGHTS. there is a bit of the aforementioned mid-tempo early boston sound in here, but it's way more NYC than that. the guitars give it away. the lyrics are a cross between the "fuck you get out my face" NEGATIVE APPROACH school of thought and the PROJECT X "you crossed me and my friends and you're not my friend anymore and you'll get yours" straight edge hardcore rhetoric. but hey, i guess it's not any worse than a million crust records with the same lyrics about nuclear war and children dying and caged animals. oh yeah, the artwork on the sleeve and lyric sheet is great, a total bonus. bottom line, the record is good, but nothing amazing. you decide. (36 KINGS CIRCLE, MALVERN, PA 19155)

MRR: What about the last tour (Summer '92 of the U.S.)?

E: That was good. It was fun. This time around people knew who we were, knew the songs. Each time we go on tour it seems like we got a brand new record out so there's a lot of material people haven't heard. Plus we play the older shit as well. It's fun. We love it. It's always an excuse

to quit your job and go travel for a while. You can't beat that. You can tell you're really an anarchist and you never work. We just go through jobs like butter, man. Smashing the state's my job. This summer, was like, my favorite tour. probably. I don't know, a lot of shit went wrong. We had a lot of shit with the van but we wound up playing 45 shows in 8 weeks. We did it all ourselves, there wasn't anyone looking it for us or anything. It was fun. We accomplished like...well, we actually made it back in one piece. We didn't put the van in the money when the van got impounded as the S.O.B. breaking down all the time. People actually knew us this time around. This shows were better attended than the last time we went around the country. People actually gave us places to stay, yeah! It's kind of neat, too, you start running into familiar territory, seeing the friends you made a few years back, yeah seeing old friends, that was neat. I don't like Europe more, though. The squats are pretty amazing. It's a totally different thing touring Europe is way easier. Oh man, they feed you at every show, it's incredible. Oh my God, I'm eating. Yeah! People go out of their way to make you something good. Waffle Houses are what tours are made of in America. Yeah, that and Happy Chef. South

Dakota's like the State of Oversized Stuff, dinosaurs, big jackrabbits, the Corn Palace. American's culture is really intense shopping malls and parking lots it's a very weird world out there. The B.B. King's of very unique places. Nah, like in B.B. it's not like, though there is something to be said about walking into a truck stop at 3 in the morning with greenies. And shit, it's not like, about it. It does those people something to sit and talk about until the next punk band comes through.

MRR: What were some of the surprise scenes?

E: There's a lot of good scenes out there in the rest of the country. In New York, ABC No Rio is fucking rad. Totally fun! Lot of cool people. There's a lot of really small places that have really great scenes. Madison, Wisconsin, that's fucking excellent. Fang Gang House, those people were fucking wonderful and a lot of places you wouldn't expect, like Dallas had a really good scene. Phoenix, Boston, people dance really funny, but it was cool. We played with Rorschach. They're fucking incredible. We were gonna play with us and Rorschach and Shelter but they fell through. Shelter ended like \$500 plus free mangoes, free bananas and a case of Sprite and water. But of course, they're not drinking. They're not drinking the Sprite or anything. I went to the show and it was a one hour show that didn't happen. We got to be on the show where it was like, look at this fuck, that was pretty fucking funny. Mike was in Montana, he was in D.C. That was the funniest thing with Mike in the past and a duck tape hat with fuzzy dice hanging off it. They were great, they were good guys.

MRR: How was it moving out of Arkansas?

E: Heaven! I was like having scabies for 21 years of your life and suddenly getting rid of it. Quail. It was nice to leave, although I really wish I was there when Clinton won. Not that Bill Clinton be that much greater, but it was just nice to see George lose. Watching the parties (on TV) in Little Rock, I found very amusing. I would have loved to have been there to see it. Arkansas will finally get on the map and people will realize that Arkansas is not a part of Texas. We got a president that we've met and had dinner with, I was 12 or 13. A lot of people know Bill and a lot of people know his brother when he was snorting coke up in Hot Springs. The state of Arkansas is a very small town. The thought of Bill in the Oval Office makes me giggle. Just what the world needs is a kick from Hope, Arkansas. There's actually a decent scene in Little Rock. We don't really hate Arkansas.

Originally from Arkansas, now living in the S.F. Bay Area, Econochrist has just returned from a long U.S.-Canadian tour, their second. They've also recently toured Europe. They are: Ben vocals; Mike bass; Jon guitar; Markley drums. Interview by Radley Hirsch.



MRR: What can you learn on the road?

E: It's cool when you go out and travel and meet other bands you know, that you think are good and people with similar ideas and stuff and it's cool to realize you're not alone. And it's good reassurance just to see people, just to see that there are other people dedicated to it, the people that bust their ass to keep clubs open or find venues that put it on. That's the hellish work. It's work that gets no reward. It's especially irritating to see people band over backwards to open a club and a band comes through and fucks it up or beats it or beats it like a ripe peach. When bands come in and they didn't make enough money - that kind of shit is ridiculous. And understand times there's 500 people in the club and you come out making \$30, the promoter's walking out giggling. You're

like, "Wait a second," but the fact that you're making money or putting anything in your pocket after having the experience of traveling and the good time of playing - that should be very happy about. We totally respect people who want to put on shows, all over the place, places like Amarillo, Texas and places with very small punk scenes. I mean, being in a band, traveling around, that's the fun part, but the people who have to put on shows and shit...it's a big fucking pain in the ass, you know? It's a lot of work. They never get the fucking credit they deserve anything. Some of the best scenes you'll find are in the ways, some of the best people you'll meet are in these small areas or smaller towns. They give a lot more to the touring in their areas. It means a lot more, there's a lot more sacrifice. A lot of times, people that don't have steady clubs like Gilman and ABC (No Rio), they really appreciate it. When you go to the show and you play and they're not spoiled like people in Chicago, like, with tons of shows all the time. I think a lot of people take it for granted. We do ourselves a lot of times. When we lived in Arkansas we were ecstatic over the show, we'd get once every few months or so, and out here you get shows constantly and you're like "Fuck it, I'll see 'em next week." There's a really good band around here, but I mean when Arkansas was here, they were pretty much the only band around here in the state or whatever at that time. And these days, I mean not very many bands would even stop, would even bother going through there when they're on tour. And even if they would come through there, it was hard to put on shows, always problems with places to play. But now it's a lot better, the place has its own little base. Like Thirteen. Yeah, there's this compilation of Little Rock bands, that recently came out. Who'd figure? More power to 'em, still doesn't make me want to move back. The cool thing about touring is you just go along, get paid a little bit. We got records to sell, we just make our own shirts, sell everything for five bucks... shirts are five bucks, records are five bucks and actually make enough money to fix the van and get to the next town. There's a lot of good scenes out there and you can make five bucks playing five bucks a shirt, an album and having five dollars and lower door prices. Bands that claim that just because they've been around longer and that they need X amount of dollars for shirts and shows are

full of shit. It's just bullshit. You can charge fairly and make plenty of money and still have a great time.

MRR: How many shirts do you think you sold?

E: Close to a thousand. Sneaking into Canada, we thought was gonna be a problem, but was really easy. All bands go through Quebec. It's a neat place to play. There's no way in hell we could ever live in L.A. Southern California is just an atrocity. Smog and miles after miles of ugly suburban tract houses and malls and shit. This is Southern California to a T. Car drive-bys. Charged GBH sticker, Cross sticker, Bush/Quayle sticker. All store-bought.

MRR: What do you think of Gilman these days?

E: Sometimes I wonder how Gilman keeps going and shit, because so many people take it for granted and rent it's so expensive there, and so many shows are a quarter full. It's pretty amazing people can keep it going. It's a great place. It's a nice environment. We only play all-ages shows. We don't play bar shows. There's a purpose to that. I (Ben) personally don't like a fucking show that's gonna restrict people. 'Cause I remember when I was a kid in Memphis, I used to go to see shows at this club with over 21 shows. Black Flag played there five times and I never got to see them 'cause I wasn't 21 and it would totally piss me off and shit. It's so stupid. Maybe if more fucking bands stuck to that policy maybe there'd be more cool, all-ages places to play. I don't know. It's easy to take Gilman for granted. I do. Everyone does.

MRR: You work there...

E: Yeah, a lot, I'll just volunteer there, my friends do. It's cool to just go down there and help out and not have to pay and get in free and feel like, I don't know, just be with your friends. It's one of the cool, comfortable places to be. It's like a family. What makes you appreciate Gilman is touring around, playing all these places that don't have any place or a steady venue for shows, every show they have to find some place different and shit. It's cool that out here there's someplace steady to play. We like playing Gilman too. 'Cause I know my money's not going to some scumbag club owner...it's like a non-profit club, you know. There's steady venues across the country. In some of the big cities, you know 'cause you need a place to play. But you know, these people are vermin. There's one in Illinois...a lot of the bands know where I'm talking about...and you play there and there's quite a lot of people there and you make 30 bucks. You know you're being ripped off and what can you do? You can't beat them up or take their P.A. We'd much rather play a place where you know the money's going back into the scene than some greedy fuck's pocket that doesn't give a shit about anything except himself.

MRR: What good bands did you play with?

E: We saw some cool bands on the road. We saw this neat really young band called Capitalist Gain in Amarillo, Texas. Yeah, they're really good. Sleeping Body from Ft. Worth...fucking incredible. Voice Of Reason from Texas. A lot of good bands from other parts of the country that don't get coverage. Rorschach's fucking awesome. Born Against, Grimple, Paxton Quigley, Spitboy, Avail (from Richmond, Virginia), Demise, Heroin... There's a lot of really cool scenes across the country that don't get any attention and other great bands that don't get vinyl out 'cause there's no labels in those parts of the country. Profane Existence in Minneapolis does a really good job for getting things out/news out in the Midwest. It was cool that there weren't any fights at our shows across the country. Well there were a couple of spats but not barroom brawls. Monica and all the people in Ohio are really cool. Everybody that wrote to us and hasn't gotten a reply, we're sorry.

MRR: You got a lot of mail?

E: Yeah, we got a letter from Russia. One guy wanted to join the Econochrist fan club. We wrote back and told him he was president.

a portion of the
interview from

MRR # 119

April '93.